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## THE DECORATOR AND FURNISHER.

embroidery done with silk and chenille; that on the cloth and sateen was in velvet *appliqué* outlined with Japanese gold thread, couched on. But the handsomest lambrequins on display were those intended for bedrooms of *macramé* lace done with flax *macramé* threads. An ingenious lady shows a mantel and a pair of window lambrequins of *macramé* lace to match, and has in view a small table-cover trimmed with lace of the same design. The work is run with ribbons and finished with silk tassels matching the tints of the paper with which the walls of the room are hung.

MISS JANE D. MORTON: "Will you, if you please, let me know if there is anything new and handsome in tidies, scarfs for bric-a-brac tables, and furnishing of a dainty character?" Dainty and beautiful tidies are made of heavy gros-grain silk, Bengaline and satin, enriched with Russian or cross-stitch embroidery in silk floss. Embroidery designs come stamped on canvas, it being necessary in the work to follow the stamped colors. The canvas must be basted on the silk or satin very carefully, and when the work is done the basting thread is removed and the threads of the canvas drawn out. Table scarfs embroidered in this manner are made of stout satin with linen back, artist's sateen, plush and billiard cloth. Designs of large flowers of bold effect are preferred. A tidy in memory in a design of brilliant martagon lilies, done on gros-grain silk in maize color, is elegant; and a second tidy in maize color showing a magnolia blossom with a few leaves, is equally handsome. For finish, these tidies are raveled out to the depth of an inch and a half at each end, the threads caught in clusters and sewed together, and a silk tassel about five inches deep hung on each point made by bunching the silk.

MISS JULIA L. FARMER. In one of our articles we gave directions for the using up of odds and ends of wools in a sofa blanket, in one of alternate black and hit-and-miss stripes in colors, of the *star-stitch* in crochet. The plain stripe could be still handsomer, perhaps, in dark peacock blue, dark sea-green, or dark cardinal red; the colors in the hit-and-miss stripe should be delicate almost to faintness in any case, and the stripes from seven to eight inches wide.

CORRECT patterns of mouldings and carvings—often valuable in giving those employed in decorative work a clearer idea of projection, or depths, than a drawing would do—may be obtained by using for the purpose the following composition which has the advantage of not injuring any surface. Further, this composition may be employed to remedy any defect in a moulding, being colored to match. It consists of suet one part, beeswax two parts, or whitewax four parts, and turpentine one part. These are to be mixed together and stirred till cool. It must be well pressed into the carving. If the carving or moulding be elaborate it may be necessary to take the impression by sections. The mould when hard is to be filled with plaster of Paris, the inside of the mould having been previously coated with a film of olive oil. On the plaster of Paris hardening the mould is removed.

### PLASTIC DECORATION.

OVER the mantel of the Committee Room of the handsome headquarters of the Brooklyn Master Painters' and Decorators' Association, is to be seen a remarkable fine specimen of plastic decoration and color work. It is emblematic in character, and reminds one in its purpose of Hogarth's painting of the "End of Time." It symbolizes the house painter's trade. In the center is an owl perched on the leafless branch of a huge tree, half prostrated, having succumbed to the attack of age. Its claws hold brushes, pencils and a maul stick. Beside a branch sprawling on the ground is an oil can, a paint pot, spattered with different colors, and a kalsomine pail with brush. Above the owl is the legend in silver oxidized letters of a scroll "United We Stand." Slightly upraised by the tree's projecting limbs is a ladder of the old type far gone in decay, the further extremity of the ladder to the right reaching to a sapless, leafless tree that shows signs of having been battered by countless storms. Outside a low cot, near, are two brilliant plumaged cockatoos. The tableau is coated with metallic colors. The border is a frame of imitative bricks discolored by age, the lining being of oxidized silver.

A CIRCUMSTANCE favoring interior decoration is that architects whilst aiming at improved plans of houses with reference to convenience are taking into more full account scenic effects, as in the vistas of corridors, picturesque recesses, pillared dimensions of room and numerous other features. Where the architect ends the decorative painter commences, giving fuller effect to the former's designs. It is his province to render the interior as to color attractive without gaudiness, and reposeful to the sight. Plain white pine of wainscoting and doors assumes under the manipulations of the grainer the appearance of fine natural hardwoods. Mouldings have their full contributory beauties developed by adding color to form. Leafage and scroll work if too bold can have their apparent relief reduced by color, or if too weak brought into greater prominence. Walls are rendered attractive both structurally and as backgrounds, and ceilings to which the eye so often wanders, objects of artistic pleasure. The amount of thought as well as skill that is shown in some of our stately dwellings, is very remarkable both in the selection of predominating hues of different rooms, harmonies of color in analogies and contrasts, and in the general design and details of the work. The profession of the decorator is daily growing in public esteem.

BLACK VARNISH.—A capital black varnish suitable for covering broken places in metal, such as sewing machine furniture, &c., where the japanned surface has been scratched or otherwise damaged, can be made by taking fine lamp black or ivory black, and thoroughly mixing with copal varnish, the black being in a very fine powder. To mix the more readily it might be made into a pasty mass with turpentine.



A PANEL, BY HARRY DEANE.